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When the revengeful old Duke Gomez witnesses their joyous and hopeful death, he exclaims :

"Qu'ils sont heureux !"

Their sufferings cease, and Doña Sol declares that they are only sleeping in their bridal bed in heaven.

Instead, then, of these great dramatists borrowing individual words or even phrases from one another, is it not more probable that they all go back to that Mediæval, Christian, and Romantic idea of heroic lovers being united in a future world. If therefore one of the lovers dies a little before the other, will not the latter naturally say, "stay," or "I come?" or, if they are about to die together, will they not be likely to say, "we will set out together to an upper and better world?"

Some one may object, answering that even Antigone experienced a feeling of triumph in her death, realizing that she had obeyed a divine rather than a human law, and that therefore the idea of martyrdom is Ancient as well as Mediæval, Pagan as well as Christian, Classical as well as Romantic. Still, it may be further argued, there was perhaps no thought in the mind of the ancient dramatic lovers of a happy and eternal union in another world.¹

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¹ ADDENDUM.

Since writing the above article, I have discovered a still closer parallel to Dido's line, which strengthens, I think, the probable correctness of my interpretation of the parallels in question. In Shakespeare's *Antony and Cleopatra*, Act iv, sc. 14, ll. 50-54, Antony thinking Cleopatra dead, says:

"I come my queen . . . Stay for me :
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze :
Dido and her Aeneas shall want troops,
And all the haunt be ours."

Again, Cleopatra about to apply the asp to her breast, says, Act v, sc. 2, ll. 283-287 :

"Methinks I hear
Antony call . . . Husband, I come."

J. D. B.

A RABBINICAL ANALOGUE TO

PATELIN.

In the Introduction to his translation of *Patelin*, Dr. Holbrook expresses the view that the plot of that farce was doubtless not created. The following analogue is presented as a contribution to the investigation of the source of the plot. It is a parable by Jacob of Dubno, commonly known as the Dubner Maggid, on Deuteronomy xxxii, 18. Translated, it reads thus :

"Of the Rock that begat thee thou art unmindful, and hast forgotten God that formed thee." THE PARABLE: Reuben owed Simeon a certain sum of money. And Reuben came to Levi and besought him to give him counsel how to shake off his creditor, for Simeon was pressing him hard. And he gave him counsel that he pretend to be crazy. "When Simeon comes to thee begin thou to chirp and pipe and to leap about in dances." He did so, and when Simeon saw that he was crazy he desisted from him. Later, Reuben came to Levi and asked him for a loan for a few days ; which he granted. When the time for payment arrived, Levi came to Reuben to dun him. And Reuben began to chirp to him as he had done to Simeon, as told above. Levi raised his stick on him and struck him many a blow and said : "Lo, thou wicked man, this counsel I gave thee. Did I then advise thus with respect to me?" THE EXPLANATION: The virtues of forgetfulness with which God has favored man, have long been explained. For if there were not in him the characteristic of forgetfulness, man would not build a house or take a wife [*i. e.*, undertake anything permanent]; as saith the Master of the Law, Rambam (blessed be his memory): "If there were no fools the world would be destroyed." And man goes with this forgetfulness and forgets his creator and his former ; and there is no wickedness greater than this. And this is the meaning of "Of the Rock that begat thee thou art unmindful": He begat in thee the trait of forgetfulness that thou mightst forget things ; and with compassion did the Holy One (praised be He) thus, to bring about thy welfare and thy continuance. And thou with this forgetfulness with which thou art endowed, goest and forgettest the God that formed thee.

Here we really have two analogues—one in the parable and one in the explanation. A second, and more fanciful, explanation affords a third parallel. It is nowhere recorded, as far as I know, but one may hear it in the synagogue in connection with this parable. It states that God taught man how to elude the devil by unconcernedly whistling and chirping, and man has utilized the instruction to elude Him.

In rating these analogues we must be careful to remember two things—that Jacob Dubno died in 1804, and that the *maggidim*, or traveling preachers, are prolific in the invention of parables to this day. It is therefore just possible that our parable is entirely a creation of Dubno's. On the other hand, we have grounds for believing that it is not. Dubno undertook to explain the difficult passages in the Pentateuch by means of parables. He therefore made it his business to collect these wherever he could find them—in the Talmud and the Midrash as well as in popular tradition. Jewish life has favored the preservation of folk tales, for it is still Medieval. The Renaissance did not penetrate the Ghetto. In fact, the student of history coping with the problems of Medieval culture, would spare himself a considerable amount of uncertain speculation if he went to live for some time in a typical Jewish community, for there he would find the Medieval ideals in actual operation.

Owing to the exclusiveness of the Russian Ghetto it is not likely that the French farce should have made its way there all the way from France—certainly not as a play, for until recently the Jews abominated the theater, and only those tolerate it now who have been affected by modern civilization. It is still less likely that the orthodox Rabbi Jacob should have become personally familiar with the farce or its imitations.

If other versions of the story could be discovered among Jewish legends, or if the source of Dubno's parable could be traced in older Hebrew literature, the plot of *Patelin* would be fairly well established as a popular and wide-spread Medieval tale. However the whole question is an uncertain one, and this contribution is presented for what it is worth, in the hope that it will lead to further investigation.

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RICHARD STRAUSS' *SALOME* AND HEINE'S *ATTA TROLL*.

The recent performances of Richard Strauss' music-drama in Germany have served to call attention again to Oscar Wilde, whose *Salome* (1893) Strauss used as his text. Hermann Sudermann also gave to the world eight years ago the same modern and romantic motivation of the execution of John the Baptist, in the desire of the enamoured Salome to avenge not only her slighted charms but also the failure of her arts of seduction. It is more than probable that Sudermann in the composition of *Johannes* had before him Wilde's work of five years previous, for while it is quite in keeping with the spirit of modern literature that attempts should be made to represent Salome, one of the chief characters in the biblical episode, as something more than a mere passive tool in the revengeful plotting of Herodias, it seems by more than mere chance that Wilde and Sudermann should agree in the same manner of motivation.

The idea, however, was not original with Oscar Wilde. Professor Francke (*Glimpses of Modern Culture*) has called attention in this respect to Heine's *Atta Troll*. Here pass in romantic rout before the poet's eyes certain satanic women of legend and history. Last of all comes the one which fascinated Heine most.

Wirklich eine Fürstin war sie,
War Judäas Königin,
Des Herodes schönes Weib,
Die des Täufers Haupt begehrt hat.

Dieser Blutschuld halber ward sie
Auch vermaledeit; als Nachtspek
Muss sie bis dem jüngsten Tage
Reiten mit der wilden Jagd.

In den Händen trägt sie immer
Jene Schüssel mit dem Haupte
Des Johannes, und sie küsst es;
Ja, sie küsst das Haupt mit Inbrunst.

Denn sie liebte einst Johannem—
In der Bibel steht es nicht,
Doch im Volke lebt die Sage
Von Herodias' blutger Liebe—

Anders wär' ja unerklärlich
Das Gelüste jener Dame—
Wird ein Weib das Haupt begehren
Eines Mannes, den sie nicht liebt?